



# A LOWLY YOUTH,

FAVORITE SONG, FROM THE OPERA OF

“Matilda of Hungary.”

*Price*

SYDNEY :—J. R. CLARKE, MUSIC HALL, 205, GEORGE STREET.

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# A LOWLY YOUTH

ANDANTE  
 QUASI  
 ALEGRETTO

The piano introduction is written for a grand staff (treble and bass clefs). It begins with a treble clef key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with a piano (p) dynamic and features a series of eighth and sixteenth notes, ending with a flourish. The bass line consists of a steady eighth-note accompaniment.

EDITH.

The vocal entry for Edith is on a single treble staff. It begins with a piano (p) dynamic and features a series of eighth and sixteenth notes, ending with a flourish. The piano accompaniment continues with the same eighth-note pattern.

mountain child With in his heart a love conceal'd, Whose depth with accents  
 sweet and wild. To echo on...ly he re...veald.

The vocal line continues with the lyrics "mountain child With in his heart a love conceal'd, Whose depth with accents". The piano accompaniment provides a steady eighth-note accompaniment.

sweet and wild. To echo on...ly he re...veald.

The vocal line continues with the lyrics "sweet and wild. To echo on...ly he re...veald.". The piano accompaniment provides a steady eighth-note accompaniment.

Ah if you knew he would re-peat. How fair she is how true how

*rall.* fond But e-cho faith-ful and dis-creeet The name he breath'd would

not respond, but e-cho faith-ful and dis-creeet the name he breath'd would not re-  
sue. *rall.*

*colla voce*

*peat*

His

564

so-cret hav.....ing thus pos...sessed She priz'd so much its

oharm.ed tore That e...cho, strange to say, con...fess'd In...

...stead of his deep love her own That

voice so ten der and so sweet Was hers who worship'd at his

*rall*  
 shrine And which would day and night re...peat My  
 heart is fond and true as thine And which would day and  
 night re...peat My heart is fond and true as  
*rall*  
*cresc.*  
 thine.  
*f*